

FACULTY OF MUSIC UNIVERSITY OF TORONTO

University Women's Chorus

Ann Cooper Gay, conductor

"Salut printemps!"



Wednesday, April 1, 1992

8 pm

Walter Hall



PROGRAMME

Keewaydin

Harry Freedman
(b. 1922)

Laluja mereltä:

Hyvästi, kultaseni
En minä meryttä kiitä

Aulis Sallinen
(b. 1935)

Cassandra Bourne, soprano

Tři Ženské Sbory: Západ slunce

Bedřich Smetana
(1824 - 1884)

Jesus Christ the Apple Tree

Elisabeth Poston
(b. 1905) arr. E. Gay

Salut printemps

Claude Debussy
(1862 - 1918)

Helena Janik, soprano

◀ ◀ ◀ INTERMISSION ▶ ▶ ▶

Cantata No. 37: *Wer da glaubet und getauft wird*

Duet: Herr Gott Vater

Johann Sebastian Bach
(1685 - 1750)

Rosemary Thomson, cello

Vier Gesänge, Op. 17 für Frauenchor, zwei Hörner und Harfe

Jane MacKay & Erin Gay, horns; Julia Seager, harp

Johannes Brahms

Now is the Month of Maying

Thomas Morley
(1557 - 1602)

Black is the Color of My True Love's Hair

Traditional
arr. O. Goldsmith

Six Songs of Early Canada: Ah! Si mon moine voulait danser!

Donald Patriquin
(b. 1938)

PROGRAMME TEXTS AND NOTES

Keewaydin

Harry Freedman

This piece was commissioned for the Bishop Strachan School Choir of Toronto in 1971 and has since become a standard in the treble choir repertoire. Mr. Freedman says the purpose of the piece is "to prepare young people for contemporary musical experiences by stressing intervals and interval relationships rather than notes of a scale". Ascending and descending major and minor 2nds and 3rds are stressed throughout the work. Ontario place names from the Ojibwa language constitute the text and the emphasis is on sound rather than meaning.

Note by Ann Cooper Gay

Laluja mereltä: Songs from the Sea

Aulis Sallinen

- No. 4 Fare thee well, my darling, far from my homeland I must be roving.
I must be travelling over the main, and I don't know whether I'll see you again.
If I should die, don't mourn for me: you'd waste your looks so fair to see.
If you hear I'm dead, set a cross on the shore, and cover my bones the sea-waves bore.
Take a small rose and make it grow, and on summer evenings near it go.
And when in summer it blooms so fine, it will picture for you this love of mine.
- No. 3 I don't praise the sea, neither do I love the shores: the sea's swallowed many a man,
the sea's borrowed many a child. What stones there are in the sea are all human heads,
what water is in the sea is all human blood.

Sallinen's modal *Songs from the Sea, Op. 33* were composed in 1974. The texts are based on Finnish folk poetry and the sea in question is, of course, the Baltic. Sallinen's writing echoes that of other composers from this cold edge of Europe.

Note by Bruce Kirkpatrick Hill

Three Choruses for Female Voices: Sunset

Bedřich Smetana

Slowly the sun's rays disappear and bless'd are those whose labour ends for the day, around us night is closing in, but like a stone, yes, like a stone, my heavy heart is breaking. Oh, pilgrim, why falter, oh, why are your steps so slow? My head is bursting now my feet are leaden, night comes, alas a hopeless

night! Lord, grant us peace and comfort, Saviour lead us!

These three choruses were written for a school songbook at a time when Smetana was already deaf and suffering from depression. The mood is far from despair and expresses both the elements of doubt and hope.

Note by Lynne Bradley

Jesus Christ the Apple Tree

Elizabeth Poston

Elizabeth Poston, an English composer, writer and pianist, was born in 1905. She has collaborated on several film scores, and composed chamber music and works for choral ensembles. Her interest in collecting folksongs and hymn-tunes is reflected in *Jesus Christ the Apple Tree*, which seems to combine British and American folk elements. This is appropriate, as the words are taken from a collection of hymn texts compiled by one Joshua Smith in New Hampshire in 1784. This setting combines the original melody and SSAA verse with two additional verses set by Dr. Errol Gay to replace the original SATB version. The addition of flute highlights one of the "other-than-vocal" talents within the choir.

Note by Anne Cooper Gay

Salut printemps

Claude Debussy

Salut printemps jeune saison
Dieu rend aux plaines leur couronne
La sève ardente qui bouillonne
S'épanche et brise sa prison
Bois et champs sont en floraison
Un monde invisible bourdonne
L'eau sur le caillou résonne
court et dit sa claire chanson.
Le genêt dore la colline
Sur le vert gazon l'aubépine
Verse la neige de ses fleurs
Tout est fraîcheur amour lumière
Et du sein fécond de la terre
Montent des chants et des senteurs.
Bonjour, printemps...Salut printemps.

Hail, Spring, new season!
God restores to the plains their crown,
The eager sap, bubbling up,
Pours forth and breaks its prison.
Woods and fields are in flower;
An invisible world hums;
The water flows gurgling over the pebbles
and purls its limpid song.
The broom gilds the hillside;
On the green sward the hawthorn
sheds the snow of its flowers;
All is freshness, love and light.
And from the earth's fecund womb
mount chants and perfumes.
Greetings, Spring! Hail, Spring!

Translation: L. Salter

Herr Gott Vater

Johann Sebastian Bach

My God and Father, mighty Lord, whose ever lasting love revealed in Thine own Son beloved.
Your Son will ever be my guide, He is my joy, I am His bride. In Him my heart rejoices.
Eia, cia! Heav'nly life eternal given, He has given, ever will I praise Him.

The treble duet from Cantata 37 is based on the famous melody, *How Brightly Shines the Morning Star* ("Wie schön leuchtet der Morgenstern"). Bach used this melody in Cantatas 1, 49, 61 and 172. Quoting a singing teacher at the school of St. Thomas in Leipzig, Bach scholar Hans Grischkat notes that the duet for soprano and alto, accompanied by organ only, is appropriate for the entire ecclesiastic year. He adds that the boys at St. Thomas School sang the piece with the "greatest enthusiasm".

Note from Preface to the edition by Doreen Rao

Vier Gesänge, Op. 17

Johannes Brahms

Four Songs for Women's Chorus, Two Horns and Harp

1. The harp resounds with wild refrain, that glows with love and yearning; it fills my heart with deepest pain, and tears flow hot and burning. O flow, my tears, and soon be shed! O shake my heart, with beating! My love and all my dreams are dead, and all my joy is fleeting.
2. Song from Twelfth Night: Come away, come away, death, and in sad cypress let me be laid. Fly away, fly away, breath; I am slain by a fair cruel maid. My shroud of white, stuck all with yew, O prepare it! My part of death, no one so true did share it. Not a flow'r, not a flow'r sweet, on my black coffin let there be strewn; not a friend, not a friend greet my poor corpse, where my bones shall be thrown. A thousand thousand sighs to save, lay me, O where true lover never find my grave, to weep there.
3. The Gardener: Wherever I may wander in field and wood and plains, from hill or valley yonder, I send you, ever fonder, a thousand sweet refrains. My garden now discloses the fairest flow'rs I know; a thousand thoughts it encloses, and with my garlands of roses a thousand greetings go. Alas, the one I cherish, she is a thing apart; my wreaths must wither and perish, but boundless love will flourish forever in my heart. I try to bear it gladly and labour bravely forth, and though my heart beats madly I work there, singing sadly, and dig my grave on earth.
4. Song from Fingal: Weep on the rocks where the storm winds are raging, weep, O thou maiden of Inistore! Bend over the waters thy lovely head; fairer art thou than the mountain spirit when he at noon in the brightness of the sun touches the silence of Morven's height. For

he is fallen, thy true love lies defeated, slain by the might of Cuthullin's sword. Never again will his valour inspire him to sheathe his sword in the blood of princes. Trenar, ah, Trenar the fair is dead! Dead, O maiden of Inistore! See his growling hounds, they howl in his hall; Suspicious his ghost walks past the door. His bow is unstrung and hangs in his castle; hushed silence is where deer once did wander. Weep on the rocks where the storm winds are raging, Weep, O thou maiden of Inistore!

Although Brahm's reputation as a choral composer was well established before his symphonic works were known, he is now best known for his four symphonies. In addition to his almost 200 Lieder and additional works for solo voices in various combinations, Brahms wrote a considerable number of part-songs. These four songs for female voices accompanied by two horns and harp represent Brahms at his most romantic.

Note by Ann Cooper Gay

Ah! Si mon moine voulait danser!

Donald Patriquin

Ah! si mon moine voulait danser!
Un capuchon je lui donnerais.

Un ceinturon je lui donnerais...
Un chapelet je lui donnerais...
Un froc de fur' je lui donnerais...

O danse mon moin' danse,
Tu n'entends pas la danse,
Tu n'entends pas mon moulin lon, la,
Tu n'entends pas mon moulin marcher.

S'il n'avait fait voeu de pauvreté!
Bien d'autres chos' je lui donnerais.
O danse...

Donald Patriquin was born in 1938 in Sherbrooke, Québec. His early compositional studies were primarily with Istvan Anhalt at McGill's Faculty of Music. He later studied at the University of Toronto with John Weinzwieg who influenced his writing in two prime areas - rhythm and colour. His early studies in environmental biology have left their imprint on his work both in character and in choice of topic. Patriquin's music certainly contains elements of his formative influences, as well as signs of his early exposure to music as a boy chorister. The latter is reflected particularly in the vocal shapes of his lines in both choral and instrumental idioms. Patriquin lectures at McGill University in theory and analysis, ear training, and choral and instrumental arranging.

Note from Canadian Music Centre

TONIGHT'S CONDUCTOR

Ann Cooper Gay, a native of Texas, holds a Bachelor of Arts degree in Music from Austin College, Sherman, TX with a concentration in organ and additional instruction in piano and flute. Vocal studies at the University of British Columbia and the University of Toronto led to a Diploma in Operatic Performance (with Distinction) from the University of Toronto and leading roles with the Canadian Opera Company and solo engagements with opera companies and orchestras across the North American continent. Ms. Cooper Gay also holds a Master of Music in Music Education from the University of Toronto. Ms. Cooper Gay can be heard as "Sara Riel" on the Centredisc recording of *Louis Riel* by Harry Somers, and she is the writer/producer of the one-woman *pasticcio*, "Rags to Riches" - a showcase for soprano and orchestra.

In 1986 Ms. Cooper Gay founded the High Park Girl's Choir of Toronto which will undertake its first overseas tour in 1992, performing in England. Ms. Cooper Gay is also founder and former music director of the Children's Choir at the Royal Conservatory of Music which, in the summer of 1988, produced her adaption for children of Mozart's *The Magic Flute*. Currently, Ann Cooper Gay is coordinator of instrumental music at Runnymede Public School, and she is a Part-Time Instructor and Assistant to the Director of Choral Programs at the University of Toronto, where she is in her fourth season as Conductor of the University Women's Chorus.

UNIVERSITY WOMEN'S CHORUS

The University of Toronto Women's Chorus began in 1986 under the direction of Michael Coghlan; the present conductor, Ann Cooper Gay, began her leadership in 1988. The overall repertoire of the Women's Chorus spans a broad spectrum, from the music of Hildegard von Bingen (twelfth century) to that of contemporary Canadian composers.

The chorus was the first University of Toronto choir to receive an award in the CBC Choral Competition by winning the \$1000 Second Prize in the Equal Voice Category. This prize led to the commissioning of a work by the well-known composer, Dr. Derek Holman. The première of *Missa Brevis* took place on the U of T campus in March, 1991. The UWC has enjoyed the privilege of performing with several outstanding faculty members: Judy Loman, Toronto Symphony principal harpist; Rosemarie Landry, soprano; and Jo-Anne Bentley, mezzo-soprano. The 1991-92 season is highlighted by the appointment of Bruce Nicol, doctoral student in composition, as student composer to the UWC. Once again, the Women's Chorus has been selected as a finalist in the CBC Radio Choral Competition.



UNIVERSITY OF TORONTO WOMEN'S CHORUS PERSONNEL

Sopranos

Sandra Alderton
Lysandra Almeida ♪
Cassandra Bourne *○♪
Marta Deluca
Luiiza Fernandez
Kimberley Hanley ♪
Lisa Helferty *
Helena Janik ♪
Simone Jubas
Janice Lam
Mei Lee ♪
Yonsil Lee
Lina Libak
Nicole Lobo
Nanette Lockhart ♦▲♪
Elfreda Pitt
Ayelet Porzecanski
Eva Saif
Janet Stachow +♪
Wern-Ning Tang
Kathryn Tremills +
Holly Verhaegen
Jane Warren
Anne Whyte
Carmen Wiebe ♪
Eppie Wong
Michelyn Wright

Altos

Caterina Allegretti
Mary Angastiniotis *
Larissa Bachnivsky
Deborah Bradley
Barbara Byczko
Annie Chang
Jasmine Chen ♪
Sara Lynn Hutchinson +
Paula Kowalchuk ▲
Kristi Laird
Heesok Lim
Mary Lou Magic
Mary Piercey
Catherine Powell
Pina Sgro
Sheila Vandikas
Beata Wozniak

♦ Manager
* Section Leader
+ Accompanist
○ Student Conductor
▲ Spoons; Flute
♪ Soloists

♦ ♦ ♦